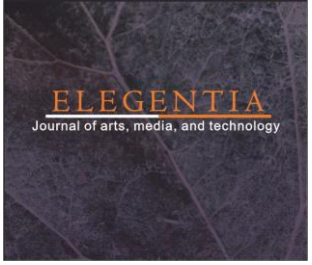
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RESEARCH ARTICLE

Form and function of songket home industry QAS (Quality Aceh Songket) Aceh Besar

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Abstract: This study discusses the phenomenon of the transformation of songket weaving craft in the realm of home industry as an effort to preserve culture and strengthen the local creative economy in Aceh Besar. The focus of the study was directed at songket weaving products produced by the home industry Quality Aceh Songket (QAS), which showed the richness of shapes, diversity of motifs, and functions that are adaptive to contemporary needs. The purpose of this study is to analyze the visual form, motif structure, and social and practical functions of QAS songket products. The method used is descriptive-qualitative with a visual approach and direct observation. The results of the study show that QAS has succeeded in creating product innovations through the integration of new materials such as abaka fibers, as well as the exploration of flora, fauna, objects, and typical Acehnese food motifs. These products not only have an aesthetic function, but also a symbolic and economic meaning. The conclusion of this study is that innovation within the framework of tradition can strengthen cultural identity and open up opportunities for economic empowerment. The recommendations are directed at policy support and strengthening the market network for the sustainability of the local craft industry.

Keywords: Form, Function, Quality Songket Aceh, Home Industry, Preservation

Abstrak*:* Penelitian ini membahas fenomena transformasi kriya tenun songket dalam ranah home industry sebagai upaya pelestarian budaya dan penguatan ekonomi kreatif lokal di Aceh Besar. Fokus kajian diarahkan pada produk-produk tenun songket yang diproduksi oleh home industry Quality Aceh Songket (QAS), yang memperlihatkan kekayaan bentuk, keragaman motif, dan fungsi yang adaptif terhadap kebutuhan kontemporer. Tujuan penelitian ini adalah untuk menganalisis bentuk visual, struktur motif, dan fungsi sosial maupun praktis dari produk songket QAS. Metode yang digunakan adalah deskriptif-kualitatif dengan pendekatan visual dan observasi langsung. Hasil penelitian menunjukkan bahwa QAS berhasil menciptakan inovasi produk melalui integrasi material baru seperti serat abaka, serta eksplorasi motif flora, fauna, benda, dan makanan khas Aceh. Produk-produk ini tidak hanya memiliki fungsi estetis, tetapi juga bermakna simbolik dan ekonomis. Kesimpulan dari penelitian ini adalah bahwa inovasi dalam kerangka tradisi dapat memperkuat identitas budaya dan membuka peluang pemberdayaan ekonomi. Rekomendasi diarahkan pada dukungan kebijakan dan penguatan jejaring pasar untuk keberlanjutan industri kriya lokal.

Kata kunci*:* Bentuk, Fungsi, Quality Songket Aceh, Home Industri, Pelestarian,

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1. Introduction

Acehnese songket weaving crafts are a form of cultural expression of the community that reflects local identity, aesthetic values, and hereditary skills. In Aceh Besar, the existence of home industries such as Quality Aceh Songket (QAS) is concrete evidence of efforts to preserve and innovate local culture in the face of modernization trends. This phenomenon is important to study considering how traditional practices can adapt through the creativity of women artisans who not only preserve cultural heritage, but also strengthen the household economy. Innovations such as the use of abaka fiber and product diversification show the cultural dynamics that are alive and developing in each sub-ethnic Aceh (Greek et al., 1997). Unfortunately, this cultural potential is still often overlooked in the big map of regional cultural preservation policies.

Studies of Acehnese songket weaving generally still focus on historical aspects, traditional manufacturing techniques, or symbolic values. However, there have not been many studies that highlight the transformation of the form and function of contemporary songket weaving products, especially those carried out by women's home industries such as QAS. In addition, the use of innovative materials such as abaka fiber as feed yarn has not been studied in depth in the study of traditional Acehnese textiles. This gap shows a lack of academic exploration of new ways of maintaining the relevance of traditional cultures amid changing times and global market demands (Islami et al., 2023; Siregar & Purwanti, 2016).

This paper aims to complement the shortcomings of previous studies that have not seen the problem from the point of view of innovation in the form and function of songket products produced by the local-based home industry, especially QAS in Aceh Besar. In addition, this paper tries to trace the long-term consequences of the use of natural materials such as abaka fiber in strengthening the identity of local products. In line with that, this paper answers three questions: (1) What is the form and function of songket weaving products produced by QAS? (2) How do innovations in materials such as abaka fiber affect the artistic and economic value of the product? (3) How does QAS contribute to the preservation and regeneration of Aceh's weaving culture? Answering these three questions will provide a comprehensive understanding of the dynamics of local craft innovation in a cultural framework.

This paper departs from the argument that innovations in the form, function, and materials of songket carried out by the home industry such as QAS are an effective cultural and economic strategy in preserving local cultural heritage. The hypothesis tested is that product diversification and the use of non-conventional materials such as abaka fiber not only increase market appeal, but also expand the cultural significance of songket weaving itself. With this approach, this article seeks to show that cultural sustainability depends not only on the preservation of traditions, but also on the ability of local communities to innovate and adapt to the changing times.

2. Literature review

2.1. Form and Function

In the study of fine arts, form is the totality of the artwork that arises from the organization of visual elements such as lines, colors, and textures that form the unity of the composition. The form is divided into two, namely the visual form, which is the physical form of the artwork, and the special form, which is the form born from the emotional response to the work. Meanwhile, the function of art is divided into three, namely the personal function as a medium of individual expression, the social function as a symbol of status and cultural identity, and the physical function related to the practical usefulness of a work (Kartika, 2017). In the context of QAS songket weaving products, this theory of form and function is an important foundation for examining how aesthetic and utility elements interact with each other in creating the visual meaning and cultural role of each product (Setiawan, 2022).

Based on form theory, QAS songket weaving products can be studied through the categories of visual elements such as lines, textures, and colors that form visual diversity in

products such as sarongs, scarves, bags, and peci (Palmer et al., 2013). The woven stripes become the main visual structure, the texture is influenced by materials such as abacus fibers, while the color determines the appeal and character of the product (Demirbilek & Sener, 2003). QAS songket motifs such as pucok reubong, pinto Aceh, and bungong meulu also reflect distinctive visual and symbolic forms, in accordance with local values (Rawson, 2000). Meanwhile, product functions can be categorized as physical (products used), social (cultural identity and status), and personal (artisan expressions) which are interrelated and strengthen the position of songket in the realm of contemporary culture (Pöllänen, 2013).

2.2. Songket

Songket fabric is one of the traditional textile cultural heritage in Indonesia which is known for its distinctive weaving techniques, using gold or silver threads as decoration on the surface of the fabric. Conceptually, songket is understood as a result of traditional textile crafts that combine elements of aesthetics, symbolism, and complex craftsmanship techniques (Efendi & Muliadi, 2023). Songket is not only valuable as a consumer item, but also as a symbol of social status and ethnic identity, especially among the Malay and Acehnese people (Mokhtar, 2018). In this context, songket is considered a cultural product that is full of symbolic, spiritual values, and reflects the social structure and cosmological views of the society that makes it. Therefore, learning songket is not only limited to material aspects, but also includes the historical, cultural, and social dimensions inherent in it.

Songket cloth can be categorized based on its type and motif, for example, songket palepai, songket lepus, and songket limar, each of which has a different function and philosophy in each region (Mokhtar, 2018). In the context of Aceh, a variety of motifs such as bungong meulu, pucok reubong, and Acehnese pinto are distinctive characteristics that distinguish Acehnese songket from other regions, both in form and symbolic meaning (Afriadi, 2009). The stages of songket production generally include the process of yarn spinning, dyeing color, basic weaving, and the insertion of gold thread or special fibers such as abaka to add aesthetic and innovative value. In practice, songket has also undergone contemporary adaptations through the diversification of products such as bags, wallets, and modern clothing, which still contain traditional elements but are adapted to the needs of the current market.

2.3. Home Industri

Home industry is a micro business unit that is run from the household environment by utilizing local resources, both labor, raw materials, and traditional skills (Emiliasari & Kosmajadi, 2020). In the context of the creative economy, the home industry plays an important role in supporting the local economy through cultural production processes and hereditary skills. According to (Hasanah, 2019), the home industry is not only an alternative source of income, but also a means of preserving local cultural values in the form of handicraft products rooted in tradition. With scale flexibility and personalized production control, home industries such as Quality Aceh Songket (QAS) show that local economic practices can go hand in hand with innovation, while preserving cultural heritage in the form of traditional textiles-based creative products.

Home industries can be categorized into various types based on their business fields, such as the food, fashion, crafts, and traditional textiles industries. In the context of textile crafts, such as those run by QAS, this form of home industry relies on family labor, manual production tools such as Non-Machine Looms (ATBM), as well as the use of material innovations such as abaka fiber to increase the selling value of products. The stages of home industry development typically include skills training, product identity strengthening, and marketing networking (Fauzi et al., 2020). Examples such as QAS show how songket fabric production has evolved into a variety of products such as bags, scarves, peci, and keychains—while expanding the traditional function and market through product design and function innovation.

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3. Method

This study aims to examine the form and function of songket weaving in the home industry QAS songket. Based on the research that has been conducted, it was found that the shape of the songket production of QAS consists of two jedis, namely 2 dimensional and 3 dimensional. Products that are 2 dimensions include scarves, fabrics, and some non-functional disposable products. While 3-dimensional products include, bags, wallets, and several other functional objects.the entire form of QAS products is implemented in natural form works and songket work forms. In terms of function, songket production QAS (Quality Aceh Songket) consists of physical functions, namely or functions that prioritize the usefulness of songket products. In addition, the function of the songket produced by QAS also has a personal function or a function that is personally felt by the craftsman and the user. From a social perspective, songket QAS has a role as a songket cloth used in traditional and religious events. This is part of cultural preservation. There are four motifs applied to the songket produced by Quality Aceh Songket, namely flora motifs, object motifs, fauna motifs, and food motifs. The method used by the author in this study is a qualitative method. Qualitative is what in turn produces descriptive data in the form of words, both written and oral. Likewise, the conclusions obtained through the second data. (Ratna, 2010).

The qualitative research method is a research method based on the philosophy of post-positivism, used to research on the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out in triagulation (combined), data analysis is inductive/qualitative, and qualitative research results emphasize meaning rather than generalization. (Sugiono, 2014). Data collection is one of the things that must be done by researchers to answer the formulation of existing problems, the data sources that will be used in this study are observation, literature study, documentation, interviews and data analysis. To make it easier for researchers to examine the form and function of songket weaving in the home industry QAS songket.

Data analysis on the form and function of songket home industry QAS products in Gampong Gani, Ingin Jaya District, Aceh Besar Regency is very necessary to prove accurately the source of the data that has been collected. The stage begins with searching for data through literature studies, namely several book sources that are grouped into two types, namely primary data and secondary data, observation by visiting and seeing the research object directly for several times, and documenting the research object, then studying and grouping the data that has been collected from the results of literature studies, observations, and interviews then re-analyzed in accordance with the research that is used as a scientific writing to obtain more falid data conclusions. This process is urgently needed in examining the form and function of the songkey home industry product QAS Gampong Gani, Ingin Jaya District, Aceh Besar Regency.

4. Result

4.1. Visualization of Songket Weaving Production QAS

The visualization of songket weaving products produced by the home industry Quality Aceh Songket (QAS) shows the richness of shapes and design innovations that stand out. These products are not only limited to traditional fabrics, but have evolved into various functional and aesthetic forms such as scarves, clothes, bags, wallets, scarves, peci, ID card lanyards, and keychains. Each product features a diverse material composition, including a combination of cotton yarn, gold or silver yarn, to abaka fiber as a natural material innovation. In addition, the use of basic fabrics such as synthetic leather or modern textiles in certain products shows creative adaptation to the needs of today's consumers. The variety of shapes and combinations of materials reflects QAS's efforts in preserving the cultural heritage of songket weaving while encouraging visual transformation that is relevant to the development of the times and market tastes.

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Table 1. Songket Weaving Form of QAS Production



Source: Research Data, 2024

Table 1 shows the diversity of shapes and materials in songket products produced by the home industry Quality Aceh Songket (QAS). Its main products include sarongs, scarves, shirts, bags, wallets, scarves, peci, ID card lanyards, and keychains. The sarongs are produced with a combination of cotton yarn and gold thread as the motif, while other variants use abaka fiber as an innovative natural material. The scarf is rectangular with tassels at the ends, while the scarf has a composition of cotton and gold thread in the center. The blazer is combined with silver patterned songket accents, while the bag and purse combine songket fabric with synthetic leather. Peci is made from pink cotton yarn with a gold motif. Other innovative products such as ID card lanyards and keychains feature a five-squared shape with songket decorations that blend visually and functionally. This diversity of materials and designs reflects QAS's ability to develop songket weaving into functional products that still carry local cultural values.

Based on Table 1, songket weaving products produced by the home industry Quality Aceh Songket (QAS) show a diversity of shapes, functions, and materials. From sarongs to keychains, the entire product not only displays visual richness through colors and motifs, but also presents a combination of materials such as cotton thread, gold/silver thread, abacha fiber, and synthetic leather. Each product is adapted to modern needs while still maintaining the traditional elements of songket weaving as the main element. The first pattern that is seen is the innovation of product shapes, where songket is not only used as a fabric, but adapted into various functional forms such as bags, wallets, and lanyards. The second pattern is material exploration, with the use of abaka fibers and a combination of modern materials. The third pattern is the strengthening of visual identity through motifs and colors, which maintains

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the uniqueness of Aceh's distinctive aesthetics. These three patterns reflect QAS's adaptive strategy in responding to market tastes while preserving local cultural heritage.

4.2. Shape of Songket Motif Home Industry QAS

The motifs applied to QAS songket products consist of geometric shapes, flora, fauna, and typical Acehnese symbols that are developed into dynamic visual patterns. Some motifs such as bungong meulu, pucok reubong, Acehnese pinto, have a close relationship with local cultural philosophies and symbols. The visual shape of the motif is woven in a repetitive and symmetrical manner, showing the regularity in the motif structure that is the main strength of the QAS songket design. The craftsman's skill in processing lines, colors, and textures through the composition of these motifs shows a deep understanding of the principles of visual aesthetics. The form of the motif is not only intended to beautify, but also carry cultural messages that represent the identity of Aceh, making songket QAS a visual medium that is rich in meaning. Details are shown in the following section (table 2).

Table 2. Various motifs of QAS (quality Aceh Songket) songket products



Source: Research Data, 2024

Table 2 explains the variety of motifs in songket weaving products produced by the home industry Quality Aceh Songket (QAS), which are divided into four main categories: flora, object, fauna, and food motifs. Flora motifs include Bungong Meulue Meurante, Pucok Reubong, Pucok Reubong Meurinda, Bungong Keupula, Bungong Kala, and Bungong Meurante. Each motif is inspired by the shape of local flowers and plants, and is arranged with the technique of warp yarn and weft made of gold, silver, or bronze. Motifs include Taloe Meuputa which resembles a twisted rope and Pinto Aceh which is inspired by traditional architecture. The fauna motif is represented by the Dada Limpeun, which adapts the shape of the centipede chest. The food motifs include Bu Kulah and Halua Reuteuk, each referring to Acehnese food packaged in a geometric shape. Each motif has a distinctive visual structure and strong symbolic meaning, making QAS songket products not only a textile craft work, but also a medium of expression of Acehnese culture that is full of visual values and local philosophy.

Songket products produced by the home industry Quality Aceh Songket (QAS) show a wide diversification of forms, ranging from sarongs, shawls, scarves, and clothes, to

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derivative products such as bags, wallets, peci, keychains, and ID card lanyards. Each product is designed with a combinative approach between traditional materials such as cotton yarn and gold yarn, as well as additional materials such as synthetic leather and abaca fibers. The shape of the product is not only functional, but also reflects aesthetic efforts and adaptation to the modern market. From the overall data, three main patterns can be seen: first, variations in product shapes, which reflect the exploration of design from traditional to contemporary; second, material innovation, namely the use of non-conventional materials such as abaka fibers that give distinctive character to products; and third, strengthening cultural values through visual design, where the visual element of songket is maintained even though the product is developed in a new form. These three patterns are important strategies in maintaining the sustainability of traditional crafts based on the current market.

4.3. Songket Function of Home Industry Production QAS

Songket products produced by the QAS home industry have a multidimensional function. Physical function can be seen in the product's usefulness as a complement to everyday clothing and accessories. Social function can be seen from its use in traditional events, official processions, and cultural celebrations as a symbol of Acehnese status, honor, and ethnic identity. Meanwhile, personal functions appear in the context of the creative expression of craftsmen, especially Mauliana as the founder of QAS, who makes the weaving process part of self-expression and family heritage. These products are not only produced for commercial purposes, but also as a form of actualization of Acehnese cultural values. Through these innovations in form and function, QAS contributes to the preservation and transformation of Aceh's weaving cultural heritage into a sustainable creative economy context.

Table 3. The Function of Songket in Community Life

No.	Songket Products	Usage Function	Function of Songket Motif
1	Sarung (Ija Krong)	Used by women to cover the body from the waist to the ankles; Worn in traditional events, weddings, proposals, and formal events	Beautifying the appearance; become a symbol of culture and social status
2	Selendang	Used as a send, head/shoulder covering, belt, garment decorator; Suitable for formal to daily events	Adds aesthetics; Strengthening cultural character
3	Shirt	Upper body cover, protects against hot/cold/dirty weather; used on formal and semi-formal occasions	Adding visual value to clothes; as a traditional accent
4	Bag	Storage of goods, deliveries, facilitate mobility; used in a variety of events	Be the main attraction of the product; A symbol of Aceh's distinctive aesthetic
5	Wallet	Storage of money, cards, and other personal items; Everyday use	As a decorating element; Increase Marketability Through Motives
6	Scarf	Accessories of clothes in formal events; used on the neck or shoulders	Gives artistic value and attracts visual attention
7	Peci	Men's head coverings; used in formal and non-formal events	Enhances the aesthetics of peci and gives it local characteristics
8	Lanyard ID Card	Where to store your ID card for use at work or school	Gives it a unique and exclusive look
9	Key	Used as a complement to keys and accessories carried daily	Become an attention-grabber; beautify functional display

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Songket products produced by the home industry Quality Aceh Songket (QAS) have a diversity of functions that reflect the adaptation of cultural values to the needs of modern society. Each product not only has practical functions such as sarongs, shawls, clothes, bags, wallets, and keychains, but is also interpreted symbolically and aesthetically through the existence of Acehnese songket motifs. The function of using the product includes formal, semi-formal, and non-formal contexts, which shows the flexibility of songket as part of daily life. From this data, three main patterns can be identified: first, multicontext functionality, i.e. the ability of the product to be used in various social and cultural situations; second, the role of aesthetics as attraction, where songket motifs reinforce the visual identity of the product; and third, internalizing traditional values, namely how QAS products still maintain the symbolic meaning of Aceh in the midst of modern design. These three patterns show how songket is processed not only as a cultural heritage, but also as a contextual creative economy medium.

5. Discussion

This study examines the form and function of songket weaving products produced by the home industry Quality Aceh Songket (QAS) in Gampong Gani, Aceh Besar. The main focus of the research lies in the visualization of products, the variety of motifs, as well as the aesthetic and practical functions of each product. The results of the study show that QAS has succeeded in developing songket weaving into various products such as sarongs, shawls, shirts, bags, wallets, scarves, peci, lanyards, and keychains, with a variety of materials such as cotton yarn, gold yarn, silver, and abaka fibers. The motifs used reflect inspiration from Acehnese flora, fauna, objects, and food. In addition to serving as decorative elements and markers of cultural identity, these products also have high use value in daily life as well as in traditional and formal contexts. Thus, the home industry QAS shows how songket weaving can be creatively revived as a traditional form of crafts that is adaptive and relevant in the modern era.

The relationship examined in this study shows that the form and function of songket weaving products produced by QAS not only reflect aesthetic aspects, but also become an adaptive strategy to the needs of the modern market without eliminating traditional values. The diversification of products such as bags, wallets, and keychains shows how traditional crafts are able to adapt to the current context, especially in the creative economy ecosystem (Ferreira et al., 2019). The motifs applied act as cultural and identity symbols, which provide aesthetic added value while strengthening the position of songket as a marker of locality (Elrayies, 2018). This finding answers the question of "why" songket weaving is still relevant, namely because it is able to maintain symbolic meaning and function value at the same time. Material innovations such as the use of fiber are also a form of response to sustainability challenges (Bagus & Misnawati, 2023), making QAS a dynamic and contextual model of traditional art application.

The results of this study interpret that the existence of songket weaving products produced by QAS is not only a manifestation of textile aesthetics, but also a representation of cultural continuity in the social and historical context of the Acehnese people. In the social context, QAS products act as a symbol of status, expression of identity, and cultural communication media that remain alive in the midst of globalization (Suharson, 2024). Historically, songket motifs and forms inherited from the past have been reworked as an active, not conservative preservation strategy (Purnama et al., 2023). The ideological context can be seen from QAS's efforts to mainstream local values through a culture-based creative economy, which is in line with cultural discourse that affirms the existence of locality in the midst of the dominance of outside cultures (Deliana et al., 2024). Thus, the QAS songket product not only functions practically, but also becomes a social artifact that contains identity narratives, collective memory, and symbolic resistance.

Reflection on the results of this study shows that the revitalization of songket weaving by the home industry Quality Aceh Songket (QAS) has important implications for cultural preservation as well as local economic empowerment. Its positive function lies in the ability of

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QAS to integrate traditional values into contemporary products, thereby strengthening people's cultural awareness and opening up opportunities for the textile craft market at the national and global levels (Ferreira et al., 2019). However, there is a potential for dysfunction when the commercialization of cultural motifs risks reducing the symbolic meaning and sacredness of cultural heritage (Liu et al., 2022). Therefore, a balance is needed between innovation and the preservation of authentic values, as well as ethical regulation in the exploration of motives and forms. This reflection shows that traditional craft practices are not only about products, but also part of complex social processes that concern identity, sustainability, and cultural transformation in a changing society.

The results of this study have similarities with studies conducted by Miranda et al., (2023) regarding the preservation of songket weaving in Palembang, which emphasizes the importance of adapting design to attract the interest of the younger generation. In line with that, research by Khaire (2021) It also shows that innovations in textile craft products are able to expand the market and strengthen local identity. However, the findings of this study show a novelty in the use of abaka fiber material in the manufacture of woven yarn, which has not been found in many previous studies. In addition, this study not only focuses on the form and function of textiles alone, but also examines the relationship between motifs, symbolic functions, and the context of their use more comprehensively in contrast to studies Nurcahyanti et al., (2020) which emphasizes more on the aspect of preservation of motifs. Therefore, the novelty of this research lies in a comprehensive approach to the form, function, and innovation of materials in a single adaptive local craft study framework.

Based on the results of this study, a strategic step that can be taken as an action plan is to design a home industry empowerment policy based on local crafts supported by local governments, educational institutions, and creative communities. The local government needs to establish a technology-based design training program and strengthen production capacity for weaving artisans such as in Quality Aceh Songket (QAS), so that product form and function innovations remain in line with local cultural values. In addition, it is important to incorporate traditional crafts into the arts and entrepreneurship curriculum in schools and universities as a form of regeneration and internalization of cultural values. Promotional activities through festivals, exhibitions, and digital marketplaces also need to be encouraged to expand market reach. Thus, the results of this research do not only stop at the academic level, but become the basis for concrete actions that strengthen cultural resilience while encouraging the local creative economy in a sustainable manner.

6. Conclusion

The most important findings of this study show that cultural preservation does not have to stop at conservation, but can instead be developed through contextual and sustainable innovation. The experience of researching the Home Industry Quality Aceh Songket (QAS) provides a valuable lesson that local creativity is able to bridge tradition and modernity, when artisans not only maintain ancestral heritage motifs and techniques, but also dare to explore new forms and materials, such as the use of abaka fibers. The main lesson that can be taken is that cultural preservation becomes more meaningful when it is manifested in daily life practices and supported by a responsive ecosystem, both from society, markets, and policies. This research teaches that traditional values will not become extinct if they are able to adapt intelligently, without losing their identity roots, and are framed in the spirit of innovation and inclusive economic empowerment.

The main strength of this research lies in its contribution in enriching the scientific treasures of craft arts, especially songket weaving as a dynamic expression of local culture. This study contributes empirical data on the form, function, and material innovation of songket weaving products produced by the home industry Quality Aceh Songket (QAS), with a visual-ethnographic approach that has not been widely used in similar studies. This research also presents new variables in the form of the use of abaka fiber as a woven material that has not been widely studied in the context of Aceh, as well as expanding the scope of the study of

product forms and functions to the symbolic and economic realms at the same time. The concept of the interconnectedness between motifs, cultural identities, and market adaptation strategies is a common thread that raises new questions about how traditional crafts can survive in the midst of globalization without losing their local value. Thus, this research strengthens the position of craft arts as a relevant and applicable discipline.

This research has limitations in the scope of objects that are focused on only one home industry, namely Quality Aceh Songket (QAS) in Gampong Gani, Aceh Besar. These limitations are a consequence of an in-depth case study approach that focuses on the form and function of songket products as well as the material innovations applied. The research has not covered aspects of market distribution, consumer perception, and production sustainability in terms of the raw material supply chain, which is actually important to get a more complete picture of the dynamics of the local weaving industry. In addition, no comparative analysis was carried out with other home industries in the Aceh region or outside the region. For this reason, further research is suggested to include a broader exploration of craft practices in various regions, involving quantitative approaches and interdisciplinary studies in order to gain a more comprehensive understanding of the transformation of traditional crafts in the context of creative economy and cultural preservation.

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